

# THE SEASON IN THE THEATRES

## A New Supply of Dramas



Elaine Inescort in "Snow White"



Jessie Ralph, Ralph Morgan, A Rich Mans Son



Irene Fenwick in "Hawthorne U.S.A."



William Faversham in "Julius Caesar"



Juliette Day, Antoinette Walker and Grace Valentine in "The Yellow Jacket"

Henry James's earliest memories of the play famous in this country under the name of "Camille" were strongest in the knowledge that *Armand* and *Camille* were supposed to be "engaged," and this vague bond was sufficient to excuse any unusual degree of warmth in their relations. The same spirit of hypocrisy has been asserting itself lately in the comment concerning Schnitzler's little plays involving the adventures of the youthful Viennese who trod with some grace and considerable virtuosity the primrose path, which never led him, however, to any enduring happiness with the ladies of his choice. They were always wiser or cooler or more worldly than he. The hero of the episodes at the Little Theatre was successful in getting ahead of his loves only in the last instance. In "His Wedding Day" it was the young woman left disconsolate. But she had the advantage of breaking a few things before the parting came.

Perhaps had *Anatol* been described as "engaged" to these five ladies, the puritan conscience would have been just as well subdued as it was when the lady of the Camille was supposed to stand in this relation to her young lover of Paris. It is only disheartening to find that after so many years such a split should survive. There is no element in the affair more disconcerting than the thought that it is altogether American. The blend of nations now proceeding in our land will leave no room in the national character for the false modesty which has forbidden the stage of this country to assume at any time the attitude it maintains in other nations. Whatever the melting pot may finally do in the way of developing a national character, it is certain that the puritanism which came to this country from England will not be represented. Eliminating that trait will be one of the blessings of the effect of the processes of the melting pot.

One never hears the protest of the intelligent against performances which frankly make an appeal to only the lowest feelings in nature. While the delicate wit and fancy of "Anatol"—so far removed from actual life as to be in a realm of gallantry which the author alone created—have aroused the objection of those who have never been heard to protest against the exhibition with which Mr. Ziegfeld annually entertains a large part of the public. Mere physical display reaches its extreme limits in the present performance at the Moulin Rouge. It cannot be said, however, that this production any more than three or four others is especially designed to appeal to the lowest impulses in the nature of their hearers. It is quite true that all the so-called burlesques, reviews and other unclassified productions make their appeal to the emotions which could but remotely be suggested by any of the elements of "Anatol." But there will rarely be protest against productions of this character. Did anybody cry out when "The Pink Lady" was performed? It was based on "Le Satyre." It may have been that most of the spectators were in ignorance of the drift of its episodes or that they were so much occupied with Miss Dawn's beauty or Mr. Lator's fun that there was no time to realize what the characters were all about. Perhaps that ignorance was more or less blissful.

Objection to the obvious vulgarity and worse of the spectacular performances is rarely if ever heard from American audiences. Once there is something intelligent or sprightly, something out of the ordinary in theme or form, there is the usual search for immorality of some kind in the play. This is especially true of the plays of foreign origin. It is not by any means certain that the suggestion of evil in "Anatol" is posi-

tive. He may have been "engaged" to these five ladies, who pass again through his life. The difference between the present and the era of Mr. James's performance of "Camille" resides altogether in the fact that the announcement of the engagement is not considered necessary. Forty years ago it had to be emphasized. Nowadays any visitor to the Little Theatre who fears that there may be danger in witnessing the bright and graceful humor of some of the episodes which Mr. Ames is presenting need only assume that the hero is engaged to every one of the five pretty ladies at various times. This ought to protect him from any danger of evil consequences of a visit to this charming performance.

"The School for Scandal" is still such a classic that the New Theatre selected it as one of the English dramas it would produce. It has survived a century of puritanical theatrogues and now it seems comparatively safe. Any modern British author, however, who wrote such a play would never get a hearing in his own country, while it is certain that he would remain among the large army of the unacted if ever he should come here to try his fortunes. Yet England has been delighted in the farce called "The Zebra," when it was played here in the adaptation of Paul M. Potter. It has proved so popular in England as "The Glad Eye," that it has also been given in a musical form. So has "The Girl in the Taxi." Yet music is regarded as an effective sort of disinfectant in such cases.

It is quite forgivable here to reveal woman as wantonly as may be profitable to the producers of the piece in which she is seen, to neglect no suggestion of evil which may serve to detract attention from the absence of real fun or wit or originality. Once there is combined with plausibility, delicate fancy, humor or novelty as well as some deference to literary quality a story which may not be altogether conventional there is certain to be an outcry against the immorality of the play. It is a wonder that authors in this country confine themselves to the

conventionalities which are seen with such disastrous results week after week during the theatrical season? They are at least sure of escaping criticism on the grounds of impropriety. Usually they escape every other satisfaction of the playwright as well.

The scurry to supply with plays the numerous theatres in this city is more frenzied than it ever was. No theatrical expert could have prophesied that so early in the season it would be necessary to hurl on to the stage the dramas which are revealed every week with so little chance of success that a person of little or no experience might have seen what their fate would be. What will be the fate of the five new ones that are to be revealed on Monday? How can any entrepreneur in the theatre suppose that a public can take sufficient interest in five plays on one day to really enjoy them, read about them or learn for a long time that they even exist?

### THE NOVELTIES OF THE WEEK

Uncommon Enterprise in the Theatrical World—A Shakespearean Revival and Five Other Dramas to Be Seen

William Faversham is to gratify his ambition to revive Shakespeare's "Julius Caesar" at the Lyric Theatre to-morrow night. He has collected the actors best suited to the roles and promises a cast which shall perform the work with more than the efficiency which is so highly praised in the contemporary Shakespearean productions. The list of players is encouraging. Mr. Faversham will appear as *Antony* and others in the cast are Tyrone Power, Frank Keenan, Fuller Mellich and Julie Opp. More than 200 persons will take part in the representation. Mr. Faversham will use the version of Edward Booth. The incidental music is selected from the compositions of Christopher Wilson and the late Coleridge Taylor. The scenery will consist of seven massive scenes which were painted in the atelier of Joseph Barker, who sent to this country from London the pictures of "Kismet."

James Bernard Fagan, who wrote

### THE NOVELTIES OF THE WEEK

New Plays of Varied Character to Be Offered to the New York Public.

**MONDAY:**  
Lyric Theatre—"Julius Caesar," revival by William Faversham and a notable cast.  
Harris Theatre—"A Rich Man's Son," by James Forbes.  
Wallack's Theatre—"Our Wives," comedy, with Henry Kolker.  
Astor Theatre—"Hawthorne of the U. S. A.," with Douglas Fairbanks.  
Fulton Theatre (matinee)—"The Yellow Jacket," Chinese play.  
Broadway Theatre—"The Dove of Peace," operetta by Walter Damrosch and Wallace Irwin.  
Daly's Theatre—"The Point of View."

**THURSDAY AFTERNOON:**  
Little Theatre—"Snow White," fairy play of the Brothers Grimm for children.

"Hawthorne of the U. S. A.," which will be seen to-morrow night at the Astor Theatre, describes his work as a romantic farce. Douglas Fairbanks will play the leading role. The four acts of the play concern the adventures of this hero in a small country of the Balkan peninsula. Judging by the advance reports, the drama ties more or less in the same field that "The Prisoner of Zenda" so successfully occupied for a number of years. The hero is said, moreover, to be self-sacrificing in affairs of the heart. Among the actors to be associated with Mr. Fairbanks are Irene Fenwick, Ruth Allen, Annie Hughes, Allan Pollock, Ivan Simpson, Walter Howe, Louis Le Bey, Sam B. Hardy, Martin L. Alsop, Rayley Holmes, W. Leonard Howe, A. Holton, W. Mayne Lynton, Eric Blinn and Frederick Powell.

The pressure of plays this week has led to the introduction of a novelty, "The Yellow Jacket," at an afternoon rather than at an evening performance. This play is the work of George Hixson, who wrote a play called "Mistress Nell," which brought him fame a decade or more ago, and J. H. Benrimo. The play is Chinese and the management announces that it will be acted in accordance with the traditions of the Chinese stage. Advance accounts of the intrigue make it appear as highly Oriental. The twenty-six characters

are engaged in developing a somewhat complicated story of jealousy between two wives, the final triumph of virtue over villainy and the ultimate glorification of the loving and affectionate son. George Ralph, who played the wordman in "Kismet" last season, will form the chief motives of the three acts. Ralph Morgan will incarnate the youthful hero, while his associates will be Jessie Ralph, Paul Evertson, Walter Allen, Louise Ritter, Lillian Sinnott, John Cumberland, Joseph Rieder, Gideon Burton, Eugene Woodward, Harold Gau and Jane Corcoran.

William A. Brady produces to-morrow night at Daly's Theatre a play called "The Point of View," which was acted experimentally last week at the Forty-eighth Street Theatre. Emily Stevens will again play the principal role, while

Georgia O'Randey will supplant Mabel Kennedy.

Winthrop Ames will produce the first of the plays designed for children next Thursday afternoon at the Little Theatre, "Snow White" and the Seven Dwarfs," which has been made from the fairy story of the Grimms by Jessie D. White. Music of appropriate character has been written by Edmond Rickett, while the dances and other manoeuvres have been staged by Caroline Crawford, who is responsible for the successful features of "The Blue Bird." Margaret Clark will act the part of *Queen Bragomar* and Ada Boswell will appear as the *Witch*. Donald Gallagher, a few years ago the most famous child actor on the American stage, now grown to youth, will appear as *Prince Florimond*. Frank McCormack is the court chamberlain, *Sir Dandiprat Bonibus*; Arthur Berry is the chief huntsman, *Berthold*; Edward Sweeney appears as the oldest and biggest of the seven dwarfs, *The Fairbank*; twins, Madeline and Marion, seen in "The Blue Bird" and "The Piper"; Harriet Ingalls, Jeannette Dix, Dorothy Freyer and Madeline Caffeo appear as *Snow White's* maids of honor; Harry Burnham, Marie Stanley, Emmett Humphreys, Charles Everett, John Davies and Dorothy Farrier are the other dwarfs. Mr. Ames has aimed at simplicity rather than elaboration in the matter of scenery, and the pictures in the story book of former years have served as the inspiration of the scenic artists.

That "The Dove of Peace," to be heard for the first time to-morrow night at the Broadway Theatre, is altogether American may be understood when a description of the scenes is read. One act passes on the veranda of a fashionable summer hotel in New Hampshire. Then the scene shifts to the waterfront on the island of Guam, with the palace of universal peace in view. The ramparts of the island, a tropical scene in the jungle and finally the United States Senate chamber in Washington complete the list of characteristic views. Walter Damrosch composed the music for the new work and Wallace Irwin, responsible for the text, decided that the national character of the operetta must be preserved. The principal theme of the text is the adventures of an Irish peace commissioner from The Hague, who has

been employed on a New York newspaper, to bring about universal peace. Henrietta Wakefield, Jessie Bradbury, Alice York, Arthur Deagon, John Henderson, Ernest Torrance, Frank Pollock and Thomas Hardy are some of the singers.

At Wallack's Theatre to-morrow there will be performed "Our Wives," a comedy in which Henry Kolker will have the leading role. Its authors are Helen Kraft and Frank Mandel. The central figure in the story is a youthful illetrite, who finds that he is most successful when he eludes the fascinations of the opposite sex. So he and some of his associates form the society of woman. He falls in love, however, with a composer, who helps him to some of his most successful work. Pamela Gaythorne, Gwendolyn Piers, Vera Findley, Isabel MacGregor, William Roselle, George Graham, Mark Smith and John Finlay are some of the actors in the company.

Victor Moore and Emma Littlefield will be the leading attractions this week at Hammerstein's Victoria. They will be seen in a skit called "Change Your Act." Edna Aug, who has been abroad for three years, will be another feature. Then there will be Mabel Adams and company, Ward and Johnson, Fergie Lennie, Tom Dingle, the Emerald sisters, the Three Graces, Brown and Blyler, Mullen and Cogan, Frost and Kowale, Ron Brandt, and the Powers. Hammerstein's Roof Garden, winterproof and comfortable, will reopen election night with a special programme in conjunction with the regular bill in the Victoria. Election returns from both stages.

Mike Donlin, the ball player, and the comedian Tom Lewis have joined partnership and have arranged a comedy skit which will be seen this week at B. F. Keith's Union Square Theatre. Wilbur Mack and Nella Walker, who are mixing their reappearance after an absence of several months, will appear in a new act called "The Dollar Bill." A third feature will be Tom Ferriss, associated with Mr. Ferriss will be fifteen English players, and they will give an adaptation from "A Christmas Carol" called "Scrooge." The balance of the bill will include Will Reolin's Athletic Girls, a dramatic play of the Mexican borderland called "A Story of the Hills," offered by Frank R. Montgomery and Lottie Medley Company; Charles Carmell and Laura Harris, the comical Trio in a comedy bur performance and Irene D'Arville.

For election week Proctor's Fifth Avenue Theatre has secured Cliff Gordon, who in addition to his monologue will announce election returns on Tuesday night; Mason and Keeler and company in Porter Emerson Brown's skit, "In and Out"; Benita and Lew Hearn in "Bright Bits of Musical Comedy"; Diamond and Brennan, Powell Pantomime Company in the wordless play "In a Quiet Room"; Earl and Curtis in "The Girl and the Drummer"; and Marcus and Gabelle. A special midnight performance will be given election night.

At Proctor's Twenty-third Street Theatre for the first half of the week, Minnie Palmer will make her American reappearance in a comedy sketch, "Till for Tat." Others on the bill will be Alfred Jackson, Dorothy Weather, Hines and Remington in a comedy sketch, "Notoriety"; Crescenzo Trio, Morris and Clark and motion pictures.

At Proctor's 125th Street Theatre the Ten Musical Rough Riders will head the bill. Others who will appear are Mabel Carow, My Lady Lou, a comedy sketch, Mabouze Brothers and "Daisy," Maxine, Gregoire, Elmina and company and Gladstone and Elaine.

At Proctor's Fifty-eighth Street Theatre Paolo Crenonesi and company will present a singing sketch, "Curing the Temor." Others programmed are Weston's Modest Claude Golden, Kane and Barry, Leona H. Walton and the Gardner family.

"The Trained Nurses," Jesse Lasky's new miniature musical comedy, will be seen this week at B. F. Keith's Alhambra Theatre. Ray Cox, recently of "The Charity Girl," Gertrude Vanderbilt and George Moore, recently with "The Red Widow" company; Ed F. Reynard, Jessie Busley and company in "Miss Six," the Australian Woodchoppers in a tree-felling contest, Du Calion, the Woods and Woods trio in "An Elongement by Wire" and Merlin will complete the bill.

At B. F. Keith's Bronx Theatre for the coming week Lillian Shaw will sing songs. The Philip Bartholomew Players will amuse with their pantomime burlesque called "And They Lived Happy Ever After." John P. Wade & Co. will give one act sketch in "Marse Shagbey's Chicken Dinner." Another comedy will be offered by Ed Blondell and company entitled "The Lost Boy." The remainder of the bill will include Matthews and Alderson in "A Chateau Fantasy," the Bison City Four, La-Veen, Cross & Co. and Van and Schenk.

At B. F. Keith's Colonial Theatre Blanche Walsh will head the programme in a little Russian drama called "The Countess Nadine." She will be supported by Theodore Babcock and George Howard. The Bendis Ensemble Players, Laddie Cliff, the Providence players in a sketch called "Who's Brown?" the Avon Comedy Four in "The New Teacher," the Eight Originals, Bertie Madcaps, Leo Carrillo, Reed Brothers and Sherman, Van and Hyman will also be seen.

An elaborate revival of Henry Miller's drama of the Golden West, "The Great Divide," will be the attraction for one week at B. F. Keith's Harlem Opera House. The principal female role will be essayed by the new leading woman of the stock company, Priscilla Knowles. She will be seen as *Ruth Jordan*, the girl who regenerates *Snake*. Her engagement was by Ed Blondell and company entitled "The Lost Boy." The remainder of the bill will include Matthews and Alderson in "A Chateau Fantasy," the Bison City Four, La-Veen, Cross & Co. and Van and Schenk.

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